

Synthesis of Panel 2

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The first two [papers] dealt with television and the first paper, Louie Jon's paper wherein we have the offering of our current television landscape wherein the Koreanovela functions as the country's newest fantasy, imaginary. We see ourselves in Korean image of what we want to be. He traces the current iteration of the Pinoy teleserye starting from the 1986 "A Dangerous Life" which functions as where we have the story of the national grief and mourning and the emphasis on suffering and martyrdom in our soap opera characters. Then he gave us three examples, "Princess and I", "A Beautiful Affair" and "Kailangan Ko'y Ikaw" in which they displayed the diasporaries in the three text. As a summary, the "Princess and I" looks at the failure of creating the nation of young dons, it wasn't successful in creating that fictional kingdom. In "A Beautiful Affair" you have the indulgent tourism of its leads and in "Kailangan Ko'y Ikaw," you have the Korean turn gone wrong.

Then in Carlo Jejomar Sanchez' "Once upon a Time: Koreanovelas and the Galleon Trade of the Digital Age", he looks at the proposal from *the* Lito Atienza in banning Koreanovelas and other foreign series from our television landscape and what he wants is to focus on producing more local products. Carlo Sanchez traces how we can use the model of the Galleon Trade into producing a livelier television landscape.

For our third speaker, we talked about two films facing the Pinay subaltern in two foreign films. In the first movie, *Punch or Wandeugi* 2011, we have the figure of the Pinay displaying passivity or the idea of the double-faced politics, the post-colonial but orientalist. We're also looking at the multi-cultural and yet homogenous culture. In that film we have two ideas, the passivity and the self-effacement of the figure and how they are confined mostly in domestic spaces and the fulfilling part for the character has to do with maternity or the reunion with the family and the presence is confined, as we said, in the domestic setting.

Then that narrative flow for the Pinay subaltern comes from alienation going to inclusion. With the second film, we have “All Under the Moon” wherein our author poses two opposing ideas so Spivak’s subaltern vs Homi Bhaba’s third space.

[In the first paper], one has the idea of remakes and importing franchises, what we have actually is when you import a title, you are tied to what is called a series or a franchise bible. So you really cannot change too many elements of the narrative because you have to hit the lamppost. There is also the difference in production values because Korean series have normally 20 series, it’s normally how many episodes it has and it is shown in a two-hour or one and a half hour chunks. And then we see it daily in 30 or 40 minute installments so the creativity there has to do with translating that original Korean. You don’t get the script for it but for the translated series, you need to translate it based on phoning and how to open your mouth. They attempted at one point to make the actual writers to do the translations but what happened is we cannot fit what dialogue they want with the timing so the act of translating Koreanovelas actually goes with the translators themselves and they are quite good. But they kind of offer a mediating space because of the ideas of the scene. So, the translators are actually doing a kind of cultural exchange also.

With the second paper, the spaces wherein we see all these Koreanovelas and *pelikulas* translated to Tagalog are actually there because these timeslots are pre-primetime and these are the times that not a lot of people actually watch TV. *Eto ‘yung* lowest rated always so if you’re coming from a TV station point of view, you don’t want to sink in the 6 million or how many million pesos for that just amount of media share so that’s the economic viability behind having a lot of Koreanovela translations. From the marketing point of view, they are cheaper to me.



Mary Jessel Duque writes for television. Her scripts have been produced in the Philippines, Singapore and Malaysia. She graduated with an MA and BA in Creative Writing from the University of the Philippines-Diliman. Her short story "Outlaws" was a finalist at the Philippines Free Press Literary awards and anthologized in *Hoard of Thunder*, Volume II. Her research interests include comic books, visual culture, film and media studies.